

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

ANNUAL REPORT 1968

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THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

ANNUAL REPORT 1968

TO: The Director  
FROM: James R. Johnson

With considerable interest we have watched the beginning of construction on our new education wing during the past year, starting with an enormous moat on the north side of the Museum and gradually evolving into foundations, retaining walls and the first appearance of steel supports. Observing this work in progress has been for most of us a practical educational experience, adding to our amateur's knowledge of building techniques and informing us, by various and ingenious ways, in the art of coping with Cleveland's changing climate.

The activities of the department were carried on at normal level during the first half of the year, but by late summer and fall it was necessary to reduce our schedule and to eliminate auditorium events entirely in preparation for structural changes in our former classroom and auditorium areas, destined to be transformed into gallery space. By September we were located in our interim offices near the North Lobby and on the third floor of the 1916 wing, where one classroom was available for weekday and Saturday instruction.

Our art history program with Case Western Reserve University has been able to go on without curtailment through the use of University classrooms for larger courses on the adjacent campus; smaller sessions were held in the Museum. Two hundred and fifty-seven certificates were issued in 1968, with the following courses offered by our Curators:

Spring semester:

Mr. Cooney: Coptic Art  
Dr. Johnson: The Gothic Cathedral  
Mr. Wixom: Special Problems in Medieval Art  
Mr. Lerner: The Art of India  
Dr. Wrolstad: History of Typography

Fall semester:

Dr. Lee, Mr. Lerner, Mr. Ho: History of Far Eastern Art  
Dr. Stechow: European Drawings in CMA  
Dr. Johnson: Introduction to Medieval Art  
Mr. Cooney: Egyptian Architecture  
Mr. Hawley: Art and Architecture in France

Special courses, lectures and gallery tours were arranged in connection with two major exhibits, African Tribal Images, and Chinese Art Under the Mongols: The Yuan Dynasty. Janet Moore and Joellen DeOreo gave a members' course in anticipation of the Yuan exhibit, and Emelia Sica lectured to adults and children on African Tribal Images. The African show, from the collection of Katherine White Reswick, occurred during the summer and provided the theme for our final lecture series in the old auditorium, with talks by J. Newton Hill, Roy Sieber, and Robert Thompson, the last lecture ending with a standing ovation, a tribute, of course, to the lecturer but also an appropriate finale for a venerable hall so closely associated with the cultural and musical life of Cleveland. May the new auditorium fare as well!

With the current shortage of classroom space, most of our studio classes for young people have been cancelled during the interim period except for a teen age workshop on Saturdays; other classes are held in the galleries. Robert Rice and Adele Silver have presented several innovative courses in the galleries involving both children and parents, enthusiastically received by young and old. Weekday visits by school groups continue, but also on a reduced basis, the usual augmentation of our teaching staff by part-time instructors having been eliminated during this interim period. No history of 1968 should omit mention of the Hong Kong flu, for we, along with many others, have our own Decameron to tell. For several months our staff was hard hit, one after another, but through the cooperation of everyone we were able to meet all our scheduled classes. Dorothy Van Loozen and Rita Myers deserve much credit for their extra efforts during this period. Cleveland Board of Education teachers assigned to the Museum have devoted most of their time to school visits and lectures, with one of their instructors, Nelson Stevens, on leave for graduate study and teaching at Kent State University. Our attendance statistics during this period, therefore, are much lower than usual.

Adjustments have been made for certain major events. The Symposium on the Art of the Yuan Dynasty, attended by experts from many parts of the world, was held in the auditorium of our neighbor, the Cleveland Institute of Art. For other classes and lectures we have made use of the North Lobby, its entrance door now closed during construction, providing us with an area accommodating about eighty people. This has made possible such events as the well-attended course by architect Robert A. Little on city planning for Cleveland, a series of lectures presented in anticipation of the exhibit, Design and the City: Cleveland Now and Tomorrow, held during the fall season.

The Museum participated again this year in the Cleveland Summer Arts Festival, with an extremely successful program entitled Treasure Hunt planned by Robert Rice, Supervisor of Young People's Classes, who arranged these afternoon sessions for children from the city's recreation centers. Emilia Sica was most helpful with this program in addition to her teaching activities for the African exhibit.

In anticipation of the audio-visual program of the new wing, we have constructed an interim projection room in Gallery 8 for the showing of slide-tapes on various subjects. This room was inaugurated in September by Dr. Lee's recorded and illustrated lecture on the Art of the Yuan Dynasty which ran concurrently with the exhibit. We plan to use this room for a continuous series of orientation lectures on museum objects and exhibits, shown at regular hours and available to the general public. Much of the behind-the-scenes activity of the Education staff at the present time is involved with research and preparation for this slide-tape library, under the able direction of Martin Linsey and Piero Colacicchi. Janet Mack arranged an informative exhibit on African Art during the summer, and has subsequently turned her considerable talents to audio-visual preparation. Our film program, with the expert guidance of Edward Henning, continued its presentation of the Filmed Play during the spring season, while our summer months were enlivened by Buster Keaton comedies.

The Curator has assisted in the founding of the Cleveland Mediaeval Society, and continues as national Secretary-Treasurer of the American Society for Aesthetics. He has been elected a Councillor of the Mediaeval

Academy of America, and a member of the Advisory Board of the Cleveland Institute of Art. In November he lectured at the National Gallery of Art in Washington.

Respectfully submitted,

James R. Johnson, Curator  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

Annual Report 1968

Staff Changes

Adele Silver--changed from part-time instructor to Senior Instructor, regular staff, as of February 1, reporting three days per week.

Carol Provident--Secretary, resigned March 30

Ellie Apostolopoulos--Secretary, began March 1

Ellie Apostolopoulos--Secretary, resigned August 30

Florence Herbruck--Secretary, began September 3

Miriam Rubin--Secretary, began October 7, four days per week

Joan Sokolik--Secretary, resigned October 11

Dolores Filak--Secretary, resigned December 31

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: Curator of Education  
FROM: Janet G. Moore, Associate Curator and Supervisor for Adult Groups  
SUBJECT: Annual Report 1968

The following short courses were offered to special groups, three of them for educational institutions, three for women's groups that have had long-standing contacts with the Museum.

		Average Attendance
<u>Baldwin-Wallace, Humanities Education Course</u>		
5 meetings on non-Western arts		30
<u>Case WRU Art 393</u>		
2 meetings		30
<u>Cleveland Institute of Music, voice students</u>		
3 meetings		14
<u>College Club of Cleveland</u>		
8 meetings planned by Mrs. VanLoozen		35
<u>Art Around the World</u>		
<u>Lakewood College Club</u>		
3 meetings, <u>Pre-Columbian Art</u>		20
3 meetings, <u>Chinese Art Under the Mongols</u>		30
<u>Women's City Club</u>		
8 meetings, <u>The Landscape Tradition</u>		30
4 meetings, <u>Chinese Art Under the Mongols</u>		45

The courses listed above were taught by Mrs. DeOreo, Mrs. Silver, Mrs. Myers, Mrs. VanLoozen, Mr. Rice and Miss Moore.

Members' Courses were also planned by the undersigned; five were offered in the spring including two of a somewhat detailed nature, Mrs. DeOreo's Architecture and Sculpture of South India and the Deccan, 6th to 14th Centuries, (8 lectures) and Mr. Colacicchi's Development of the Early Tuscan Renaissance (9 lectures).

Five members' courses were also presented in the summer and were fully enrolled, two of them related to museum exhibitions: Miss Sica on the Katharine White Reswick Collection and Miss Moore in anticipation of Chinese Art Under the Mongols. A welcome innovation on Mrs. Silver's part was Story-Telling for Parents with their Children, in the galleries. With the limitations on classroom space we planned only three courses for the fall of 1968: Robert Little's Design and the Future of Cleveland on three Wednesday evenings, (attendance about 60), four lectures followed by gallery visits on the Yuan Exhibit (Miss Moore and Mrs. DeOreo) and a very successful evening course, Photography for the Art Historian, by Mr. Linsey.

Of the individual groups coming for single visits,--college students, church groups, women's clubs, conventions, etc., two may be mentioned which required rather special handling. On a stormy February evening, the Junior League brought a group of eighty blind or partially blind men and women to visit the galleries and to hear an organ recital. With the help of many staff members, and careful planning by the Junior League, everything went very smoothly. The second occasion consisted of visits on two successive August days of young people from "Cleveland Pride" who came to see the African exhibit and to meet in the Auditorium afterwards.

Those two days were an experience for the Education Staff and one from which we may have learned several lessons.

Chinese Art Under the Mongols brought interesting groups of students, often with their professors, to the Museum from as far away as Michigan, Kansas and California. Mrs. DeOreo, Mrs. Silver and Miss Moore did special preparation which included two members' courses and two short courses, and led the adult groups who asked for guidance. Dr. Lee's slide-tape in the Audio-Visual room was most useful as an introduction before taking groups to the galleries. Members of the Education Staff also provided help with projection, recording and ushering at the two-day Symposium. Mr. Colacicchi recorded the entire proceedings.

Some statistics:

Education Staff members who have handled ten or more talks for adult groups, (Members' Courses and Short Courses not included):

Myers	27
DeOreo	19
Silver	18
Linsey	13
Colacicchi	<u>12</u>
	89

Sunday Gallery Talks: Miss Moore	6
Other talks: Miss Moore	55
Total in Miss Moore's groups:	22711

The writer has also worked on the preparation of slide-tapes. A short holiday in France provided opportunity to photograph in Cézanne's studio and in the country roundabout Aix, slides now being incorporated into a tape.

Respectfully submitted,

Janet G. Moore, Associate Curator  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART  
DEPARTMENT OF ART HISTORY AND EDUCATION

TO: Curator of Education  
FROM: Dorothy Ven Loozen  
SUBJECT: Annual Report, Suburban and Private Schools, 1968

Staff For the spring semester there were the following full-time instructors:

Mrs. Joellen De Oreo  
Mr. Martin Linsey  
Mrs. Rita Myers  
Mr. Robert Rice (2 1/2 days per week)  
Mrs. Dorothy Van Loozen

(Miss Emelia Sica was listed as an instructor, but aside from occasional substitute work she did not teach but did research and exhibit work)

Part time instructors were:

* Mrs. Ada Abuze	1 day per week
Mrs. Bonnie Carlson	2 days per week (started March 19)
Mrs. Ethelyn Churchill	1 day per week
Mr. Barthwell Farmer	2 days per week (left March 19)
* Mrs. Nine Gibans	1 day per week (2 half days)
Mrs. Paula Gilliam	2 days per week
Miss Frances Greenbaum	1 1/2 days per week
Mrs. Ann Gridley	2 days per week (January only)
Miss Karen Grochau	1 day per week (2 half days)
Mrs. Jeen Isenberg	1 1/2 days per week (3 half days)
Mrs. Ann Manning	1 day per week (2 half days)
Mrs. Judith Musser	1/2 day per week (started April 9)
Mrs. Adele Silver	1 day per week (January)
Miss Roslynne Wilson	2 days per week (started February)
	1 1/2 days per week

\* Only ones whose schedule of hours did not change during semester  
Actually, this list is only approximate since there were continual changes. Mrs. Gilliam left suddenly on May 1 (adopted a baby) and her time had to be filled for a heavily scheduled month. Mrs. Linda Chesney-Myers worked 1/2 day a week May 8-30. Francia Greenbaum left the end of May to be married and Ann Manning left May 22 to go to England. Due to these changes, plus college exam schedules, plus illness, it was necessary to arrange for substitute teachers for at least twenty classes between

April 25 and May 25. It is to be hoped that we never again return to such an irregular program of teaching time! Even though this was an excellent staff, it was impossible to re-assign classes without juggling subject matter each and every time.

On May 20 we started notifying the remaining part-time Instructors (14) that there would be no work during 1968-1969 due to curtailment of classes in the interim of building construction. Consequently, for the summer of 1968 we set up a teaching program of no more than two or three instructors at any given time. However, for the last three weeks of July four teachers were recalled, one day per week for each, since we had such a heavy schedule of classes. We averaged 20 - 30 groups per day with over 3,000 students. (see report for Summer 1968)

For the fall of 1968 only two Instructors were available full time for work with classes of children and adults: Mrs. Rita Myers and Mrs. Dorothy Van Loosen. Mr. Rice theoretically is listed as available for teaching two days per week, but there was a six week period assigned for Audio-Visual work and another two weeks on leave of absence. Miss Sica is listed for three days teaching time but she too had a six week period for Audio-Visual. Mrs. Adele Silver teaches two days per week. During the period of the Yuan Dynasty Exhibit Miss Roslynne Wilson taught nine or ten Humanities classes requesting specific lessons. We were fortunate to be able to get her for this short time span; this fall she worked part time in the Photograph Department of the Library and could thus arrange to be in our Department for these special classes.

Clavaland Heights Cleveland Heights was the only suburb whose quota of classes for 1968-1969 was not cut. During 1967-1968 they sent only 71 classes to the Museum (compared with Shaker: 239 classes) so it did not seem fair to ration these groups. The Cleveland Heights Board of Education assigns bus dates to the schools for the year, prorated according to the number of classes in each school. Teachers must therefore reserve a bus date several months in advance, often before they have chosen a

subject. Since these are not Art teachers we cannot presume they have a knowledge of the Museum collections, therefore they need help to choose the subject matter for the Museum lesson. Each year the Museum Supervisor writes "Trips to the Cleveland Museum of Art" As an aid to the teachers. This form is multilithed by the Heights Board of Education, and distributed to classroom teachers along with the Lesson Plan Form to be sent to the Museum. The color is changed each year, and the yellow forms for 1968-1969 are attached.

Last year the sixth grade Social Studies curriculum was changed from "Ancient through Medieval" to "India, China, Japan, Russia." Most of the teachers are frustrated, especially since they do not as yet have a text book. Tentative plans have been made to hold a Seminar at the Museum in January 1969 to acquaint these sixth grade teachers with the Museum's collections and Visual Aids.

Since we no longer go out to the schools there is little contact with Secondary School Classes. However, each spring the Senior High Home Economics Classes come to the Museum for a lecture on "Historic Costume in Museum Portraits" and this fall a class came for "Eighteenth Century Furniture." This was to correlate with a new elective course for Seniors only in "Period Furniture."

#### Shaker Heights

Shaker Heights has six Elementary Art teachers who spend each Friday afternoon at the Museum planning advance preparation and/or follow-up work for their classes which visit the Museum with the regular Shaker classroom teacher. Since this allocation of the Art teachers' time is presently under review by the Shaker Board of Education, Miss McFarland, Director of Elementary Education, spent a day last spring at the Museum observing classes and discussing the school-Museum program. This fall several reports were submitted to Shaker and as of this writing the program for Friday afternoon continues as in the past.

For the school year 1967-1968 Shaker sent 239 classes to the Museum. This was approximately eight classes per week, two classes per day, four mornings, Tuesday through Friday. Since they are apparently "concerned" (?) about the financial

errangement, it is interesting to note that this averages a cost of \$8.37 per class, which of course is much lower than the amount which is charged by other Cleveland museums.

For 1968-1969, due to our reduced staff, all school systems who schedule for the entire school year were booked up in September and were allotted approximately one-fourth the number of classes which they had sent last year. Shaker's quota should have been 60 classes, but due to our long association the number was increased to 80. At their request this number was apportioned to the six Art teachers to be scheduled for the classes they wished to send. For the most part they choose to send fifth or sixth grade classes. These are often accompanied by a first or second grade class which is taken through the Museum by the classroom teacher (i.e. Self-Conducted). There is no pressure on any teacher to bring a Self-Conducted class, but if she wishes to do so, for, "Introduction to the Museum," she is given a map with a marked itinerary so she doesn't have to be concarned about where to go. Thus, the upper elementary classes taught by Museum Instructors continue to have specific Lesson Plans (sample attached) whereas the primary grades which are Self-Conducted are assigned a pre-arranged tour.

The time of all classes has been reduced to 1 1/4 hours. Formerly, Shaker classes were here for 1 1/2 hours but during the last few years this has been much too long a time, especially for several schools involved with the problem of integration.

**Suburban Schools, General** In the spring of 1968, even with our large staff, we were almost completely booked up for the balance of the school year by the beginning of March. Many classes were willing to come Self-Conducted, especially between 11:00 a.m. and 12:30, so for May we scheduled 331 Self-Conducted groups with an attendance of 8,275. Unscheduled groups, which simply arrived and were admitted, numbered 110 with an attendance of over 3,000. Wherever possible, we met these groups and suggested an itinerary, but even so, it was unfair to the "regular customers" to be in the midst of a traffic

jam in a Gallery chosen months earlier. It is hoped that we can have help in the form of "hostesses" for the spring of 1969. It is also strongly requested that Guards use some discretion before admitting any and all groups.

When classes make an appointment, the date is confirmed by sending "Information for Schools." This form was revised in the fall of 1968 (sample attached), especially to alert teachers to South Door Entrance and "No Student Lunches."

Checking is now extremely difficult since our only Check Room is in the basement level at the North End, which is far away from the only entrance at the South Door. And, of course, any classes that take wraps downstairs must make a second trip down at the end of the lesson before leaving the Museum. Unfortunately, the Women's Wash Room in the basement was closed in November which means yet another area (by the former Auditorium) which frequently must be visited. Self-Conducted groups (with the exception of those accompanying Museum Staff conducted groups) usually cannot check due to lack of space.

In addition to Cleveland Heights and Shaker Heights, there were seven other suburbs whose reduced programs for the school year were planned in August and September. Other schools were requested to wait until October before finalizing dates, with the result that on October 1 we booked more than 41 assorted classes and filed requests for another equal number. When the morning classes started to arrive, many were brought early by Bus Drivers and had to stand outside for fifteen to thirty minutes before the South Door was opened. Consequently, we have found it necessary to mail memos (sample attached, #5) to School Teachers, Principals and Bus Drivers to remind classes with morning appointments that the Museum does not open until 10:00 a.m. Actually, classes are admitted at 9:45 a.m. but some Bus Drivers had brought students as early as 9:00 or 9:15.

**Bedford** Six elementary Art teachers plan the Bedford schedule and for many years, including 1967-1968 they sent 42 classes to the Museum. Gradas 3 came for Indians

and a General Tour, Grades 6 came for Medieval and Impressionism. For 1968-1969 the quota was for eleven dates (approximately 1/4 of the usual number). The Art teachers chose to send a 6th grade each time to be taught by a Museum Instructor, and to bring a third grade at the same time which they would conduct. Permission for the Art teachers to come with these classes as well as the regular classroom teachers was obtained from the Board of Education, so we had several meetings, tours of the Museum and seminars in order to formulate these "Self-Conducted, Prepared" tours. Art teachers are usually quickly prepared to instruct primary grades for "Introduction to the Museum" and thus we are able to have 22 elementary classes from Bedford instead of the low quota of 11.

The Senior High usually sent Language Classes but we are not able to accomodate them this year.

East Cleve- land For 1967-1968 we had 40 or more elementary school classes from East Cleveland. Practically all these schools are changing repidly from almost all white to almost all Negro (especially Rozelle, Mayfield and Prospect). The one exception is Caledonia, on the edge of Cleveland Heights Forest Hills district. For 1968-1969 we are only able to accomodate ten to twelve elementary classes from East Cleveland.

Shaw High sent sixteen Language Classes to the Museum last year:

American Literature and History	6 classes (2 trips for double groups)
World Literature	3 classes
French	4 classes
Spanish	3 classes

For 1968-1969, in accordance with the necessity to curtail classes, we have scheduled only six classes as follows:

American Literature and History	2 classes (1 date)
World Literature	X
French	2 classes
Spanish	2 classes

Mayfield      Last school year Mayfield scheduled all grades, one through six, for their total number of classes in the school system: 111. For this year we can only give them an Instructor for 32 classes but Miss Kirkner, Elementary Art Supervisor, has received permission from her Board of Education to come to the Museum for each trip at which time she teaches one of the classes. We have had several meetings and gallery tours and she uses our Bulletin File regularly. She seems to be doing a good job of instructing her groups and naturally the schools are pleased to be able to send 64 classes this year - i.e. double the Museum Instructor quota.

Parma      In 1967-1968 Parma sent 32 classes, mostly sixth grade, for Ancient-Medieval. For 1968-1969 we can only take twelve classes, but this poses a special problem because some Parma classes have 37 or 38 students. For this reason the Museum Instructor sometimes takes one-half the group for one-half the time for the subject of special interest, then meets the other half for a repeat of this special interest subject. Meanwhile, the classroom teacher is touring around the building one-half the time with Group I and one-half the time with Group II.

Senior High Humanities classes have formerly come in groups of 75 & 80, but we may have to discontinue this for the duration of our construction period. We could take one or two classes, but since they have so many students, it is difficult for them to send some but not all.

Warrens-ville Heights      This was the only school system with which we had difficulty regarding our reduction of services this school year. Formerly we scheduled eight Social Studies Classes from the 10th grade and twelve Humanities classes from the 12th grade. This latter group made four trips to the Museum, three classes each time, all taught by Museum Instructors. All twelve Museum Instructors (different ones each time) complained about the poor behavior of the students, which incidently was the reason we rotated Instructors. It didn't seem fair to penalize any one person by

assigning more than one Warrensville Senior High class to a Museum Instructor during any given school year. Nevertheless, this fell, they were offered the same pro-rated amount of classes as any other suburb including those who are well prepared and well behaved. When word reached Mr. Baker, Head of the Humanities Program, that our services were reduced due to construction and that we requested no more than two classes at a time, he was absolutely indignant! Finally, a letter to him from Dr. Johnson was necessary before they agreed to send no more than two classes at a time. However, it was mid-November before they acquiesced and by this time the dates which had been offered to the Art teacher, Mrs. Eiker, had been re-assigned to other schools waiting for dates. Warrensville had to take second choice on dates and often we could furnish only one, or no Instructor.

Wickliffe      Wickliffe has formerly sent approximately 22 elementary classes per school year for Social Studies correlation. This fall, with our cut back, they chose to send only fifth grades for Oriental in order to take advantage of "Art of the Yuan Dynasty." Two groups came at a time and frequently one of these was "Self-Conducted, Prepared."

Willoughby      For several years Willoughby Eastlake has sent 96 - 100 classes. Grades 5 Eastlake came for American Art and Grades 6 came for Ancient-Medieval. In January 1968 a bond issue had failed so the students came in chartered busses which cost each child 65¢. There was no pressure brought on the students but only five did not pay (and did not come to the Museum) from a total of 1440 students. For 1968-1969 we can only offer them Instructors for 26 classes so in order to accommodate all sixth grades we have arranged for 13 or 14 dates, two Museum Instructors each time with a third class taught by Mrs. Dawn Schneider, Elementary Art Supervisor. We have had several meetings and tours of the Museum and planned specific itineraries for Groups I, II, and III. All these sixth grades are again coming for Ancient-Medieval, so we must plan carefully to avoid collisions in the Galleries. For advance preparation, in

addition to Social Studies, all classes will be given a talk with slides made expressly for Willoughby by Martin Linsey. These slides are all of CMA objects chosen by the Museum Education Department Staff to correlate with the Willoughby-Eastlake Social Studies curriculum.

These seven suburbs, in addition to Cleveland Heights and Shaker Heights, are the ones with which we have had the most consistently regular programs. There are many others, also, which may not be so large or come so often but which have interesting and varied programs.

Other  
Suburbs

Lakewood has no school busses and must therefore charter CTS busses when coming to the Museum. Senior High Classes came in the spring for American Art and Elementary classes came for Social Studies correlation. In December 1968 Emerson Jr. High sent 200 9th graders in four sessions of 50 each to see "Design and the City." They have a unit on "Urban Planning" and this exhibit was used as the source material for the study. AIA kindly sent an architect for each of the four sessions to explain the architectural terms and charts.

South Euclid-Lyndhurst sends elementary classes scheduled by individual classroom teachers. Most groups are well behaved with the exception of some from Rowland School and Anderson School. Senior High classes are arranged by Fred Biehle, Art teacher, and are always a pleasure to meet.

Maple Heights sends as many sixth grades as possible and occasionally the Senior High.

Orange is a very progressive school system with cooperative teachers but the classes often lack discipline. Sixth grades come for Medieval and this fall during the "Yuan" Exhibit, the Senior High sent 200 Humanities students for Oriental art. They came on four days, fifty each time, with some groups "Self-Conducted Prepared."

Euclid classes this school year are mostly "Self-Conducted." They were not ready to schedule until mid October, by which time we were heavily booked.

Out of  
Town

Lorain sends all grades, even second, usually sixty at a time. Mentor sends mostly sixth grades, usually two classes in the morning and two in the afternoon (they alternate with another Museum). This fall was difficult because in spite of our instructions the children were brought at 9:30 a.m. --all carrying lunches! Painesville City Schools always send the fifth grades, scheduled a year in advance. Mantua sends groups of sixty at a time, always well-behaved.

Other school systems that come as regularly as possible are: Dayton, Warren, Wooster, N. Olmsted, Hillsdale, Mt. Vernon, Chagrin Falls, Alliance (difficult), Barberton, Madison, Ashland, Mansfield, Vermilion, Boston, Independence, Twinsburg, Elyria, Massillon, Ashtabula, Chardon, Middleburg Heights, Berea, Kent, Akron, Canton, N. Canton, Youngstown, Mogadore (always difficult), Strongsville, and Sandusky.

Out of  
State

The following schools come annually or semi-annually from Pennsylvania: Butler Senior High, Townville Senior High, Reynolds Senior High from Greenville, Elwood City Senior High, Grove City High and Corry Area High. The Senior High School students also come from Wheeling, West Virginia, and from Bemus Point, New York.

Catholic

The elementary schools that come to the Museum quite regularly are: Our Lady of Mt. Carmel, Ascension, St. Rose, Annunciation, Holy Family, Holy Trinity, St. Rita, St. John Nepomucene, St. Joseph, St. Monica and St. Margaret Mary. Usually, these are sixth grades coming for Social Studies correlation. Distance from the Museum apparently has little influence on class trips; the interest of the classroom teacher is the deciding factor.

Secondary schools come for more specialized studies. Magnificat High sends 4 to 8 Social Studies classes per semester. Lourdes Academy sends Humanities groups. Beaumont sends Art and Social Studies classes, Holy Name High sends the Art and Humanities groups. St. Joseph High and St. Edward High (both boys schools) sent Art, Humanities and Theology Classes. Ursuline Academy classes are planned by Sr. John Francis, Head of the Art Department. In the fall of 1968 the ninth grade came on three days (20 each time) for "Egypt and Ancient Near East" to

correlate with Social Studies, and the eleventh grade also came on three days (20 each time) for "American Art" to correlate with American Humanities.

We were not able to arrange for "Series" of talks in 1968 for the Catholic Colleges. Classes came whenever possible, especially for Special Exhibits, from St. John, Borromeo Seminary, Ursuline College and Notre Dame College. John Carroll, of course, comes regularly since Roger Welchans is Head of the Art Department.

Several out-of-town schools come at least once a semester. The Precious Blood Seminarians come from Canton, St. Peter sends sixth through eighth grades from Lorain, St. Agnes comes from Elyria, Our Lady of the Elms comes from Akron, and St. Augustine comes from West Geauga.

Then, there are out-of-state groups that have come for many years for an annual visit: Villa Maria Academy, Erie, Pennsylvania sends 250 Sophomores in May. We take them in five groups of fifty each from 10:00 a.m. to 2:00 p.m. on the hour. The groups alternate with other Museums for the day's itinerary. Villa Maria High School from Villa Maria, Pennsylvania sends five classes each semester, 125 students. These two "Villa Maria" Schools are both from Pennsylvania but are staffed by different teaching orders.

Independent      Laurel continues as the independent school with which we have most frequent contacts. Miss Moore gives occasional talks in the school as introduction to Special Exhibits and Miss Heacock and Mrs. Biehle, Art teachers, arrange the Museum trips. Both these teachers are former Museum Education Staff members and are well qualified, and willing to conduct their own classes whenever necessary. In the fall of 1968 there were sixty upperschool students from the Humanities Course, "Italian Renaissance" who visited the Museum. They came twenty at a time on three different days. In addition, several classes came for "Art of the Yuan Dynasty."

Hawken usually schedules two or three trips apiece for grades four, five and six. This fall we reduced the number somewhat but still keep the contact with at least one trip per class per semester.

Andrews High, Willoughby, sends Art classes regularly. The Hebrew Academy and Akiva High come for Social Studies, usually Egypt and Ancient Near East. The Music School Settlement Nursery School makes several visits to the Museum each semester. These groups are frequently met by a Museum Instructor and thus are counted as "Self-Conducted Prepared" since we do not try to instruct preschool children.

Ellie School, Pittsburgh, Pennsylvania, sent 180 upper school girls in October 1968. We could not furnish guides for all these students but each group was met and started with a classroom teacher through the Museum. These teachers were all furnished with a Museum School map (sample attached) on which a planned itinerary was marked.

Summer

The North Door was closed on June 28. Consequently, "Information for Summer Groups" was immediately revised in order to instruct groups regarding the entrance to the Museum. A sample of this sheet, on green paper, is attached (#7).

Beginning mid-June, as soon as school closed, summer groups started to schedule through July (approximately sixty appointments, over 3,000 students). In most cases groups had to be listed "Self-Conducted." Confirmations were sent to all who scheduled with South Door entrance information underlined. We met as many groups as possible and gave them Museum Maps marked with suggested itineraries. However, by the first week of July we were deluged not only by these scheduled groups but by an equal number of unscheduled. Consequently, starting Tuesday, July 9, four of our part-time Instructors were recalled to work one day apiece for the remaining three weeks of July (a total of twelve days). Each Instructor commented briefly on groups met and these reports have been condensed and compiled in the accompanying list, #8 (approximately 145 groups with an attendance of 4,281).

Most of these summer groups were made possible by Federal Fund Grants to aid underprivileged children or adults. Age range was from pre-school (Head Start) to golden-agers (Senior Citizens). Most of them simply wanted an introduction to the Museum as a form of cultural enrichment but there was great interest in the Special Exhibition, "African Tribal Images."

Since many of these groups came from Cleveland Board of Education Inner-City schools an application was made for the assistance of a Cleveland teacher. This was not possible but a very capable student from S.N.Y.C. (Schools Neighborhood Youth Corps) was assigned to the Museum. Mary Griffin, a Senior at John Hay, had been well trained due to the Cleveland Board of Education's participation in the Economic Opportunity Act of 1964. This was designed to provide participating (disadvantaged) youth with an opportunity to "earn while they learn." Mary Griffin worked a total of 77 hours, 26 hours each week at \$1.25 an hour. We filled in her time sheet each week with an evaluation of her work. This was taken, in a sealed envelope, by Mary to her school where she received her pay. We were delighted to have Mary who was a charming, poised, "hostess." She loved being at the Museum and the Cleveland Board of Education was so impressed with this program that arrangements were made to have Mary photographed meeting children at the Museum. The photographs were sent to Washington to illustrate the effectiveness of the Schools' Neighborhood Youth Corps.

Another evidence of appreciation for the summer groups came in a letter to the Director from Paul Briggs, Superintendent of Cleveland Public Schools. He was especially impressed by the favorable reaction to the Special African Exhibition.

Unfortunately, some other events were discouraging and frightening. On the morning of July 17 there was a cloud-burst which flooded the University Circle Area. Naturally, all groups cancelled but not before some of them (and our Instructors) had difficult problems with transportation.

On the evening of July 23 rioting broke out in the Glenville area, not far from the Museum. Many groups were hesitant about coming into this vicinity, so

again we had many cancellations. On Wednesday, July 24th--only 3 groups came to the Museum; on Thursday, July 25th--4 groups; on Friday, July 26th--2 groups.

On Wednesday, August 7, "PRIDE" came to the Museum. There were 125 Inner-City Teen Agers who went to the African Exhibit, then to the Auditorium for a discussion period. They were not properly supervised by their leaders; some left the Auditorium and assaulted one of our young guards on duty in the foyer.

Girl Scout groups continue to be so unreliable that one is tempted to dis-continue any appointments for "Guided" Tours. We always send a written confirmation for appointments with specific time and other instructions clearly defined. However, the attached Memo (#9) from Adele Silver could almost be a summary of all the Scout Groups which come to the Museum. The groups who do not keep their appointments frequently do not bother to call or write to cancel.

It seems likely that U.S. Government Programs will continue and even possibly expand. For this reason we must plan, well in advance, for the summer of 1969. Mrs. Ada Abuza, in her report for July, sums up the situation as follows: "The July, 1968 (hostess) program at the South Door of the Cleveland Museum of Art serves a necessary function. Not only is it nice to have someone greet self-conducted groups with a welcome, but it is helpful to give out maps and directions to the leaders to avoid interference with scheduled Museum groups, and to avoid jamming one area of the Museum."

Adult Many groups come to the Museum each year to find out about "Services to Schools." Cuyahoga Community College sends Art Education students each semester to observe classes and to visit the Slide and Library Photograph Departments. St. John's College sends Teacher Training Students. CWRU Elementary Art Education classes have three or four regular sessions at the Museum each semester. This summer, Kent State sent 75 Inner-City Teachers to observe our program and this fall the Lake County Board of Education Art teachers spent a day at the Museum. Akron Art Institute Docents, 35, were here twice this fall to study and evaluate methods of instruction.

The College Club meets at the Museum the first Thursday of each month, October through May. Subjects for 1968 were:

January	- Furniture and Accessories
February	- "The New Chinese Landscape," Special Exhibition
March	- "George Caleb Bingham," Special Exhibition
April	- At College Club, "People, Portraits and Places"
May	- "The May Show"

The average attendance was 45 so two staff members (Mrs. Van Loozen and Mrs. Myers or another teacher) were always assigned to this group. Introductory slides were shown in a Classroom before the group was divided for the Gallery visit. This fall, since no classroom was available, the ladies met in the Garden Court. In October--Art Around the Galleries, and November--"Art of the Yuan Dynasty," the attendance averaged forty which was indeed gratifying. However, after some unfortunate experiences regarding parking, only fifteen came for the December meeting--The Nativity in Art. We hope we can notify this group before the next meeting in February 1969 that limited parking is now available on the South Road.

Several Instructors gave courses for Museum Members (see report of Janet Moore). Mrs. Van Loozen again gave "Treasures of the Museum," Series VIII, on six Wednesdays, 1:30 - 3:00 p.m., beginning March 20. As usual, emphasis was on recent accessions with introductory slides shown in a classroom before the gallery visit. The class was filled a month ahead of starting time, but since Roslynne Wilson was able to assist, the enrollment was increased to 50 and the class was divided at gallery visit time.

Staff members frequently act as judges for exhibits of work by adults and/or children, including the "Scholastic." Mrs. Van Loozen continues as Chairman of Judges for the annual exhibition of Arts and Crafts from the Recreation Centers of the City of Cleveland. This fall she was one of three judges for the Plain

Dealer-Cleveland Public Library Calendar competition. This entailed viewing over 800 entries from children six through sixteen years of age. One hundred and two prizes were awarded, including four grand prizes for each age range classification.

Out-of-town visitors who came to the Museum especially to observe work with school classes included representatives from the Philadelphia Museum, the Quebec Museum, New Delhi, India Museum and St. Paul Art Center.

Respectfully submitted,

*Dorothy Van Loozen*  
Dorothy Van Loozen

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: Curator of Education  
FROM: Robert J. Rice, Supervisor of Studio Classes for Young People  
SUBJECT: Annual Report, 1968

This report is divided into two sections. The first part covers the period of January through July, 1968. The second section refers to the period of September through December, 1968, when the program for young people operated at approximately one-third its normal schedule because of building construction.

Part I. January through July, 1968

Classes for Young People

Fall Semester, 1968

The Department of Art History and Education conducted 28 classes for young people on Saturdays. One-fourth of these classes were free, held in the galleries. The remainder were classes for Museum members at the cost of \$2.00 for the semester. More than 10% of the members' enrollment received financial-need scholarships which covered the cost of the class fee and waived the membership requirement. Members' classes, ages 6 through 12, alternated weekly lessons in the classroom-studios with lessons in the galleries. The four sections of the Members' Teenage Workshop were always held in the classroom-studios.

Bus Groups

## Fall Semester, 1968

Bus groups from 5 suburban communities attended the Museum on a weekly alternating plan. These groups toured the galleries guided by docents who related to specific subjects requested by the suburban teachers. In this way these tours were similar to the school group tours during the week except that the Saturday tours stressed the formal elements of art rather than the historical. Often the instruction of the Saturday groups was much more casual as well. This Saturday bus group plan correlates with Saturday studio programs in the suburbs. It takes the place of the large, often unruly groups which previously came to the Museum every week to draw in our galleries. Now in its third successful year, the present bus group plan makes a major advance toward Museum education of quality with concern for quantity less important.

A class in puppetry and an adult art history class completed the Saturday class offerings for the Fall semester.

Saturday Afternoon Auditorium Programs

Saturday afternoon auditorium programs for young people were held through May. These programs consisted of films of high quality with occasional programs of music or dance. One such program was a concert of modern dance given by members of the Cleveland Modern Dance Association. Its success was largely due to the fact that it was particularly directed to a young audience.

Saturday Staff Meetings

Saturday Staff Meetings involving the Museum's Collection were held approximately twice a month. At other times smaller groups of teachers

met for discussion or all teachers took part in a practical workshop session in a studio-classroom investigating new art materials and techniques. These studio sessions were particularly successful because the teachers were more relaxed and exchanged their ideas freely. One meeting during the fall semester was devoted to a discussion of racial problems and how the Museum teacher could contribute toward racial understanding.

#### Summer Classes, 1968

During June and July the six-weeks outdoor sketching classes and four classes of puppetry were held as usual. There has been a noticeable regular decline of interest in the summer outdoor classes, especially with the 10 and older age group. (See attendance sheet attached.) There are many reasons for this. The increase of summer art and recreational programs in both the inner city and suburbs explains a large percentage of the attendance drop, and each year summer school programs in art and academic subjects draw increasing numbers of students of the upper elementary and secondary school levels. Moreover, some parents have candidly expressed a fear of sending their children to the Museum outdoor classes because of the numerous incidents of crime happening near the Museum.

#### Experimental Activities

Below are some activities, experimental in nature, that have taken place in addition to the regular program.

1. Dancer in the Galleries. For six weeks Mrs. Carolyn Coles of the Cleveland Modern Dance Association and a teacher of dance at Laurel School talked to children of various age levels in front of selected works of

art in the galleries. The dancer emphasized the way visual artists deal with abstract elements such as line and space similar to means employed by dancers. Children in the classes were encouraged to try simple movements to help them understand the correlation.

In another project a slide presentation for children of the Summer Arts Festival (see item #4) portrayed the dancer as a mime reacting to the works of art in the galleries. Her photographed gestures suggested ways to behave in the galleries as well as certain emotional responses that might be provoked by the paintings and sculptures.

(This slide program is currently being adapted for use with a general audience of children who may be attending the Museum for their first time.)

Both of these brief programs with the dancer were successful and the second mentioned was extremely effective with the Arts Festival children who were from the inner city and had had very limited experiences which would prepare them for their Museum visit.

2. Stories in the Galleries. Miss Betsy Patton, a Case Western Reserve University student, read myths, fables and other stories to the children in the galleries. She went from gallery to gallery wherever classes were being held, and with the cooperation of the class teacher would gather the children around for a brief story. The stories always were related to the works of art that surrounded the students. Sometimes the story was suggested by one particular object, at other times, by the general historical period represented by the works of art in the gallery.

### 3. Parents' Open House

In the spring of 1968 an open house was held for parents of children in the Saturday classes. This was the first open house designed especially for the parents exclusive of their children.

The chief aim of the open house was to inform the parents of our major educational objectives. Much less emphasis was placed on the exhibition of student work, although each teacher arranged a small exhibit so that all children would be represented. An informative program in the auditorium was followed by visits to the classrooms where parents could talk leisurely with teachers. Refreshments were served.

The whole tone of the open house was more pleasant and less hectic than in previous years. Teachers remarked that parents asked questions pertaining to the Saturday program, what might be expected in the future, rather than simply inquiring about the ability or behavior of their own child.

### 4. Summer Arts Festival

During a six-week period in June and July the Museum received 850 children ages 8 through 12 as part of the city-wide 1968 Summer Arts Festival. These children represented 19 neighborhood centers of the inner city who on an alternating plan attended the Museum to participate in a special "Hidden Treasures" program. The program dealt with three educational goals in the Museum: museum behavior, how to look at art, and techniques of making art. After viewing a slide presentation in which a dancer introduced the children to the Museum (see item #1 above), small groups proceeded to the galleries guided by teachers who read clues pertaining to certain Museum art objects or "treasures" which the children

were to find. This led to a discussion of the object in some detail. After visiting a wide range of galleries in this manner the children came back to a classroom to engage in their own creative project selecting from a wide range of art materials.

This program was extremely successful. It was fun for the teachers as well as for the children. Parents, high school students, and Vista workers who came along with the children seemed to enjoy the program, too, and very often participated themselves. The spirit of everyone involved was remarkably high.

Before the program began in June nearly every neighborhood center was visited by at least part of the Museum's Arts Festival staff. This personal contact with the directors of the centers within their own surroundings, plus clear and frequent communications with these leaders, was what enabled the program to operate smoothly and with an understanding of the various problems involved.

#### 5. Teenage Workshop

In the fall of 1968 the Teenage Workshop was held for the second year since its introduction to the Museum's program. Seventy-five students were enrolled in the fall semester of the workshop. Because of the immediate success of the general format of the Teenage Workshop it can no longer be thought of as experimental, at least in regard to its apparent need within the program. Major adjustments in the methods of education still need to be made.

The main weakness of the program comes from the fact that the instructors, while very well qualified as artists and teachers of the technical skills of art, do not find it easy to use the Museum galleries. They tend to become too involved with the production of art in the classroom and are handicapped by not knowing our collection intimately.

Part II. September through December, 1968

Because of building construction and the loss of classroom and auditorium space, the fall program for young people was greatly reduced.

Certain changes in our program have been necessary because of the lack of physical space. Other changes have been made in order to update our program in keeping with the educational needs of those we serve and in light of the facilities that will be available in the new wing.

Below are specific changes that were effective in the fall of 1968.

1. The majority of classes for young people were open to non-members and members alike. In other words, all children were offered the same educational benefits. (In the future non-members may be charged a slightly higher class fee but it is planned that the majority of opportunities will be equal to those of members.) As in the past, financial-need scholarships were available for those children not able to pay the nominal class fee or the membership fee.

All classes, with the exception of the Teenage Workshop, were held in the galleries. Morning and afternoon sessions of the Teenage Workshop were held in the single classroom available.

2. Two special six-weeks courses were held on Saturday afternoons for children of Museum members. One course, for children age 6, was designed as an introduction to the Museum. Special attention was given to areas of the Museum's collection such as oriental where children and parents would not generally be as familiar. Part of each 90-minute class period was spent drawing and crayoning.

Parents of children in this class were noticeably interested in art themselves and would often spend time looking at the collection while

waiting for their children. The families involved were of a high caliber. A special informative meeting for parents took place on the last session of the class. Following this meeting the children took their parents on a tour of the galleries according to itineraries the children had planned.

A second short-term course was offered for children ages 10 through 12. Taught by Mrs. Nina Gibans, this course acquainted students with the lives and works of selected artists represented in our collection. Along with investigating the words and writings of these artists, the students looked at pictures of the artists' studios and working environments. The children who attended this class all seemed to be above average in intelligence. They entered into the more "profound" studies with a great deal of enthusiasm.

Both of the classes mentioned above met only six times. While some parents felt that this was a little brief, the teachers and other staff members involved agreed that there was a definite educational advantage in having the number of class sessions few but with special concentration and direction.

3. Auditorium programs for children ended in May, 1968. None will be scheduled until the opening of the new wing.

Respectfully submitted,

Robert J. Rice, Supervisor  
Studio Classes for Young People

THE CLEVELAND MUSEUM OF ART  
Department of Education

SUMMER 1968

ATTENDANCE FORM  
Year 1968

Course \_\_\_\_\_  
Day \_\_\_\_\_

Teacher \_\_\_\_\_  
Hour \_\_\_\_\_

( No classes with more than 18 enrolled )

OUTDOOR SKETCHING CLASSES												
TUESDAY - THURSDAY		6/18	6/20	6/25	6/27	7/2	7/9	7/11	7/16	7/18	7/23	7/25
Dempsey	Age 6	15	16	16	13	13	12	11	12	11	16	10
Levey	Age 7	11	11	12	11	13	14	12	9	9	9	10
Musser	Age 7	12	12	12	11	10	13	12	11	7	10	10
McGregor	Age 8	16	12	18	15	16	15	13	14	13	12	12
Total		54	56	58	50	52	54	48	46	40	41	42
In previous years has required 4 separate classes												
WEDNESDAY - FRIDAY		6/9	6/21	6/26	6/28	7/3	7/5	7/10	7/12	7/17	7/19	7/24
Grimes	Ages 9 & 10	20	20	22	19	16	13	19	16	7	20	12
Prim	Ages 11 & 12	17	24	26	26	20	20	25	22	6	20	14
Total		37	44	48	45	36	33	44	38	13	40	26
TEENAGE WORKSHOP												
Isenberg	Ages 13 & 14	16	15	13	13	13	12	13	11	4	6	6
Denis	Ages 15 & 16	17	12	12	13	14	8	10	6	2	11	7
Total		33	27	25	26	27	20	23	17	6	11	15

At times attendance dropped to less than 10 in some classes

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: Curator of Education

FROM: The three special teachers assigned to the Museum by the Cleveland Board of Education to work with the Elementary, Junior High and Senior High School pupils and teachers in the Cleveland Public School System.

Compiled by Dorothy Taylor

SUBJECT: Annual Report, 1968

Contents of Report:

Personnel and assigned areas of work

Statistics

Comments

Personnel

Miss Jill Sheehan continues working with the Elementary School groups.

Mr. Roland Ruhrkraut is instructor for the Senior High groups and continues as chairman of the Cuyahoga County Scholastic Awards Exhibit. This exhibit is a cooperative effort which involves secondary art teachers and students throughout all of Cuyahoga County. Professional artists and art educators are selected to judge some 5,000 entered works of student art. Children are thus given the opportunity of having their work evaluated by professionals and at the same time they are afforded the broad view of art being produced by their peers across the county. The exhibit also affords the judges an opportunity to peek into the sometimes misunderstood world of teen-agers. The local sponsor, Halle Brothers Company,

provides the space and covers all the expenses involved with the show. Senior students can apply for scholarships which number over seventy this year. Many of these are from colleges and universities which grant bona fide degrees in art. Two thousand four hundred eighty-four (2,484) students and adults attended the Scholastic Exhibit on conducted visits, including mixed audience of one thousand for the preview.

Miss Dorothy Taylor has taken over the Junior High work for the September 1968 to June 1969 period, while Mr. Nelson Stevens is at Kent State University completing courses leading to attainment of his M.A. degree.

However, Mr. Stevens was doing the above assignment during that part of the year, January to June 1968; plus preparing and giving seven T.V. programs and was also responsible for the crafts division of the Scholastic Show.

The T.V. programs for which Museum slides and objects are used, reach many thousands in the Cleveland area at the time produced and the tapes will continue to be used in the future.

All personnel, necessarily, at times help each other with assignments. All have special assignments in conjunction with the new courses of study and all are required to contribute to publications relating to various aspects of the art of Black People.

Statistics

Children

Elementary	Groups	Numbers
In Museum	67	2,352
Out of Museum	171	6,569
Junior High		
In Museum	62	2,048
Out of Museum	67	2,115
Senior High		
In Museum	29	876
Out of Museum	142	4,826
<u>Adults</u>		
In Museum	5	123
Out of Museum	1	18
	—	—
<b>TOTAL</b>	<b>544</b>	<b>18,927</b>

Comments

Statistics for groups coming to the Museum are down from previous years as there is no free busing to the Museum and chartered bus fees are prohibitively high for most in the Cleveland area. Too, as all third and sixth graders must attend all day classes at the Supplementary Educational Center for a limited exposure to an integrated situation and for which they have free busing, it naturally limits visits to other places in the city.

Respectfully submitted,

Dorothy Taylor

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: Curator of Education  
FROM: Janet Mack, Exhibits  
SUBJECT: Annual Report, 1968

North Corridor Exhibits

December 20, 1967 - February 4, 1968 - Space, Reality and Illusion

February 7 - March 27 - Watercolors: Sommer and Keller

March 29 - June 2 - Pre-Columbian Rubbings

June 5 - August 28 - African Art

South Corridor Exhibits

Changing Shows of Children's classwork, Saturday and summer classes

Additional Exhibits

April 18 - April 28 - The Scholar in Art

Due to the building of the new wing the Educational corridor exhibits were ended in August. Three shows had been installed prior to that time: a watercolor show of Sommer and Keller paintings, an exhibit of Pre-Columbian rubbings, and an explanatory show on African Art. Children's classwork continued to be displayed in the South corridor, except for the months of April and May when the Pre-Columbian rubbings were exhibited in that corridor as well.

An additional exhibit, "The Scholar in Art," was installed for a brief period in the new accessions gallery. Miss Janet Mack was also called on at the last moment to install the May Show Retrospective.

Since the corridors have been closed, Miss Emelia Sica has been teaching classes, and Miss Mack has been preparing slide-tapes and assisting where needed.

Respectfully submitted,

Janet Mack  
Exhibits

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: Curator

FROM: Martin Linsey, Piero Colacicchi; Audio-Visual Division

SUBJECT: Annual Report 1968

The purpose in creating an Audio-Visual program within the Department of Art History and Education is to extend the effectiveness of our teaching staff by enabling them to reach a much broader audience through the use of new teaching media. One of the most useful methods employs the slide projector synchronized with a tape recorder. In this manner monographs on a variety of subjects will be prepared by members of the Art History and Education Department as well as by members of curatorial departments, each person selecting subjects of his specialty or particular interest, with emphasis on Museum objects.

The slide-tape program will vary in length, from five to forty-five minutes. It may deal with a single object or it may be a survey. The slide-tape show will be presented at specified times in the specially designed Audio-Visual room or may be seen at other times upon request.

To design a system and facility that will best serve the peculiar needs of an Art museum we have studied and visited many museums, schools, universities and manufacturers, and have evaluated their results in the use of AV material in relation to our needs. Some of the places observed were the Eastman Kodak Co., the Boston Museum of Fine Arts, the Fogg Museum, Phillips Academy at Andover, the National Gallery in Washington, Oberlin College, and several others.

We hope that the slide-tape studies will increase the viewer's interest in the object itself and will prompt him to return to the original with increased enthusiasm and understanding.

Respectfully submitted,

Martin Linsey and Piero Colacicchi

TO: Curator of Education  
FROM: Edward B. Henning, Adult Motion Picture Program  
SUBJECT: Annual Report, 1968

The spring series of films continued the theme of The Filmed Play. The problems of transferring a play to the screen and the various solutions to these problems were demonstrated in a series of plays by such authors as Strindberg, Sherwood Anderson, Synge, Maxwell Anderson, and Jean-Paul Sartre. Some of the directors were Alf Sjoberg, Archie L. Mayo, John Juston, and Fernand Rivers.

The writers responsible for transcribing the plays into movie scripts and the directors demonstrated techniques varying from an almost straightforward filming of the play as written (The Petrified Forest) to extensive changes which took advantage of the greater freedom of the camera (Key Largo.) During the summer, a short Buster Keaton festival was presented which included some of this important comedian's finest films.

Construction of the Museum's new Educational Wing has made it necessary to cancel all film programs until after completion of the construction.

## FILM PROGRAM, 1968

The Filmed Play

February 9 -	<u>Miss Julie</u>
February 23 -	<u>The Petrified Forest</u>
March 13 -	<u>The Playboy of the Western World</u>
March 24 -	<u>No Exit</u>
April 17 -	<u>Key Largo</u>
April 26 -	<u>Dirty Hands</u>

Buster Keaton Films

August 7 -	<u>Go West</u>
August 14 -	<u>The Navigator</u>
August 21 -	<u>The General</u>
August 28 -	<u>Steamboat Bill</u>

Respectfully Submitted,

Edward B. Henning, Curator  
Dept of Contemporary Art

AUDITORIUM LECTURES

Albert Elsen--The Sculpture of Picasso: Invention, Economy, and Surprise

P.R. Srinivasan--The Art of the Pallavas

Otto Piene--Phenomena versus Objects

Richard Krautheimer--Hagia Sophia in Constantinople

Clay Lancaster--The Work of Olmsted and Vaux in Central and Prospect Parks

David Irwin--From Wedgwood to Bauhaus: The Artist and Industry

J. Newton Hill--The Aesthetics of African Art

Roy Sieber--The Royal Arts of Ghana

Robert Thompson--African Sculpture in Dance Context

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

COMPARATIVE STATISTICAL REPORT  
1967 and 1968

I. WORK WITH ADULTS

		1967		1968	
		GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
<u>In Museum</u>					
1. Courses		983	45,594	764	30,969
2. Gallery Talks		53	4,091	49	3,021
3. Auditorium Lectures		21	4,034	12	1,736
4. Motion Picture Programs		30	8,920	23	4,985
5. Talks to Museum Staff Meetings		55	1,370	57	1,267
6. Other Talks or Programs		395	11,449	428	11,725
<u>Outside Museum</u>					
1. Courses		3	200	32	1,778
2. Other Talks or Programs		104	3,738	20	1,385
<u>Totals</u>					
1. Total Adults in Museum		1,537	75,458	1,333	53,703
2. Total Adults outside Museum		107	3,938	52	3,163
3. Total Adult Attendance		1,644	79,396	1,385	56,866

II. WORK WITH CHILDREN

<u>School Talks in Museum</u>					
1. S. P. P. Staff-conducted		1,490	37,772	1,170	30,480
2. S. P. P. Self-conducted		259	9,794	478	16,203
3. Cl. Pub. Schl. Staff-conducted		232	7,937	159	5,504
4. Cl. Pub. Schl. Self-conducted		10	404	79	2,801
5. S. P. P. Self-conducted prepared		--	--	95	2,442
<u>School Talks outside Museum</u>					
1. S. P. P. Staff-conducted		9	480	4	555
2. S. P. P. Self-cond. prepared		--	--	1	300
3. Cl. Pub. Schl. Staff-conducted		692	20,210	327	11,905
4. Cl. Pub. Schl. Self-cond. prepared		11	390	27	855
<u>Saturday Classes</u>					
1. Members' Classes		513	9,821	298	5,665
2. Free Gallery Classes		465	7,857	259	4,506
3. Specials' Classes		34	532	--	--
4. Experimental Workshop		12	180	--	--
<u>Music and Art Class</u>		--	--	--	--
<u>Saturday P. M. Entertainments</u>		25	7,445	14	2,630
<u>Outdoor Sketching Classes</u>		185	2,728	160	2,817
<u>Totals</u>					
1. Total Children in Museum		3,225	84,470	2,712	73,048
2. Total Children outside Museum		712	21,080	359	13,615
3. Total Child Attendance		3,937	105,550	3,071	86,663
<u>GRAND TOTAL ATTENDANCE</u>		5,581	184,946	4,456	143,529

III.

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

PUBLICATIONS BY THE STAFF

Janet Gaylord Moore. The Many Ways of Seeing (Cleveland: The World Publishing Company, 1968).